Music ANDTHE Drama

THIS WEEK'S ATTRACTIONS.

Romantie Drama, Musical Comedy, Farce Comedy and Vaudeville Announced.

COATES-First haif of week, Charles Coghian i "The Royal Hox." GRAND-All week, "The Female Drummer." ORPHEUM-All week, vaudeville. AUDITORIUM-All week, "Turned Up."

COMING NEXT WEEK. COATES-First half of week, "Humpty Dumpty"; second half, Jefferson de Angelts in "The Jolly Musketeers"; Sunday afternoon, Philharmonic

GRAND-All week, Charles Dickson in "Mistaket Will Happen," AUDITORIUM-All week, "In Mizzoura."

ORPHEUM-All week, vandeville.

PEPPER HALL-Thursday night, Whitney Mockridge concert; Friday night, Carl von Ritter
testimonial.

Mr. Charles Coghlan, the eminent English actor, will be seen here in his own play at the Coates, opening to-morrow evenplay at the Coates, opening to-morrow even-ing. The engagement will close Wednesday night and will include a Wednesday mati-nee. "The Royal Box" has made one of the greatest artistic hits in ten years. Mr. Coghlan plays the part of Clarence, the actor, the leading artist of England in the year 1819. In the action of the play Mr. Coghlan is called upon to make the most difficult interpretation of human emotions that has ever been seen on the stage—one which any actor not possessed emotions that has ever been seen on the stage—one which any actor not possessed of unusual histrionic talent and self-confi-dence would consider hazardous to his reputation. The fourth act of the piece is divided into two scenes. The first scene pictures the dressing room of the actor, and the second the stage of the Drury Lane theater in London with a dream in Lane theater in London with a drama in progress. In the stage scene the actor is represented playing Romeo in the balcony scene from "Romeo and Juliet." Wrought up to a state of mental hysteria through jealousy of the woman he loves, who sits in the royal box with the Prince of Wales, afterwards George IV., he publicly denounces the first gentleman in Europe from the stage for his profligacy. The transition from the love-lorn Romeo to the madly infuriated actor, denouncing royalty, is instantaneous. The scene is one of remarkable power and is a great tax upon Mr. Coghlan's acknowledged ability to carry a strong situation without Lane theater in London with a drama in tax upon Mr. Cognian's acknowledged ability to carry a strong situation without ranting or overdoing the character he plays. The incident is a very delicate one, and the slightest divergence from the careful and discriminating lines on which Mr. Coghlan has laid down the business of the scene would cause it to sink to the plane of a mediocre melodramatic situation. The complete cast follows:

Clarence (an actor). Mr. Coghian
Prince of Wales (afterward George IV.).

L. W. Basskson
Count Felsen, Swedish Ambassador to England.

Thomas MacLarney
Lord Bassett. Henry Warwick
Tipps, a constable. Charles Chapple
Winch, landlord of the "Cat and Fiddle Inn".

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William P. Sprague
Moutmorency, of the Theater Royal, Drury Lane.

P. M. Anstey
Marmaduke, of the Theater Royal, Drury Lane.

Edwards Davis Taylor Granville
Hugh Arnott
George Leonard Widgets, an acrobat ... er of Clarence.... Rickards, a wigmaker......Ge Countess Helen, wife of Count Felsen. ... Miss Lotta Linthicum

Servant at Swedish Ambassy Edgar George Lady Bobert Miss Grace F. Wolvin Juliet Miss Louise Grey Ebba, Maid of Countess Helen Miss Josephine Adams SYNOPSIS.

Act I.-Reception room at the Swedish ambassy. Act II.—Clarence's lodgings near the Strand.

Act III.—"The Cat and the Fiddle Inn" at the

Savoy.

Act IV.—Scene 1. The actor's dressing room.

Scenes 2 and 3. The stage of Theater Royal, Drury Lane.
Act V.-Clarence lodging.

the production is on an elaborate scale selthe production is on an elaborate scale sel-dom surpassed in comedy. Miss Johnstone Bennett, well known for her many suc-cesses in the Frohman companies, inter-prets the playwright's creation of a fe-male drummer, assisted by Nellie O'Nell and Oscar Figman, Willis P. Sweatnam, the well known minstrel; Tony Williams, Harry Ladell, and a company of forty. Hara Bargain a female drummer, the baby, sales-lady: Gwendolin Dugan, Tony Morton, Maudie Pearl, American trues

to-night and the remainder of the week will be "Turned Up," which some playgoers will recall as one of the early successes of Nat Goodwin. This old farce promises to make a merry entertainment for those who attend the Auditorium. It is based upon peculiar family complications resulting from the return of a sea captain after he was supposed to have been drowned. The captain finds his wife married to another man, an eccentric undertaker who is after the woman's insurance money rather than the supposed widow herself. Many amusing predicaments follow this misunderstanding as to the captain's fate, and while this is a mere suggestion as to the plot, the dramatist, Mark Melford, has made good use of his opportunities for the artistic elaboration. The play belongs to the class of farces that has been, without exception, successful at this theater. Coming after the run of "Young Mrs. Winthrop" it will give the patrons of this house a change, and a change that will doubtless be agreeable to a considerable number.

The farce will be well staged and well will be "Turned Up," which some playgoers

cast will be as follows:
General BalticWilson Enon
Captain Medway James Pulton
George MedwayWillis Granger
Nod Stedman Hat E Davis
Carraway Bones
Constable Nibble
Mary MedwayJane Kennark
Sabina Medway Emma Dunn
Ada Baltic Inez Macauley
Mrs. Patitiall. Gestroide flood-de-
Tom Lobb
Cleopatra Wienes Dett.
Ephraim

Once a year, just as the clock struck II these figures came to life, and when they did so for the first time it was discovered that the artist, who had used live models in

that the artist, who had used live models in painting the fan, had represented the man as paying attention to the wrong girl, since the other was really his sweetheart. After the figures come down from the fan they express, in song, their opinion of the painter, and that opinion is not a very flattering one. As the clock strikes 12 the figures have to go back to the fan once more, to wait for another anniversary of the king's birthday. During the latter part of the week, for these clever young women are to open at the Orpheum this afternoon and head the bill, the operetta, "King Moo's Wedding Day," something entirely new, will be given. The next feature in point of interest in the bill will be the act of the Glissandos, who are musicians and acrointerest in the bill will be the act of the Glissandos, who are musicians and acrobats as well. There are now three men in this group, instead of two, as heretofore, and their performance is said to be along new lines. Du Bell, who gives an exhibition on the swinging trapeze, has been astonishing everyone by his marvelous feats, and if report is true his performance is one of the most remarkable the public has seen. Howard's miniature circus is sure to be popular. Not only will Mr. Howard present dogs and his smart ponies, but he will have some monkeys, which are already sure of making a hit. The order of the programme will be: gramme will be:

musicians.

La Petite Elsie, juvenile character impersonator.

Hugh Emmett, in his original ventriloquial and mimical absurdity, "A Musical Courtship."

Orieka Worden, Adele Archer, Vira Rial, in the beautiful lyric fantasie, "The Queen's Fan." Friday and Saturday nights and Saturday matinee, the idyillic novelty, "King Moo's Wedding Day."

Du Bell, the flying wonder.

Mr. and Mrs. Harry Budworth, in "A Royal Vistor."

Franklyn Wallace, singer. Howard's miniature dog.

COMING CONCERTS.

Opening of the Philharmonic Season and Other Interesting Musical Events.

The Philharmonic orchestra season wi open at the Coates Sunday afternoon November 12. The season promises well, both as to attendance and musical excellence. Mr. Busch will give the public a good deal of new music and many of the old concert favorites. Subscribers will reserve their seats next Monday morning, November 13, at room 423, Pepper building, Ninth and Locust streets. The office will be open from 8:30 a. m., to 1 p. m. The list of subscribers wishing reserved seats is much larger than last season, and as many of the old subscribers have taken advantage of the privilege of engaging the seats they had last year, anyone wishing some of the choice seats left must attend promptly to this matter on Monday morning. On Tuesday the sale will be open to the general public.

The first programme will include two novelties—a march from Victor Herbert's opera, "Cyrano de Bergerac," now being sung by the Francis Wilson Company, and a new suite, "A Day in Venice," by Ethelbert Nevin. The full programme will be as follows: vember 12. The season promises well, both

Mr. Joseph Farrell.

Mr. Whitney Mockridge, the great American tenor, will give a concert at Pepper hall (old Y. M. C. A. building) on Thursday Act V.—Clarvice ledging.

"The Female Drummer," Charles E. Blaney's new musical comedy, will be seen at the Grand this afternoon and to-night and the remainder of the week. It is described as a lively comedy, with bright dialogue, brisk action, good specialties, a large company, pretty costumes and attractive scenery.

As the title of the piece suggests, a female drummer, Hasa Bargain by name, plays an important part in the evolution of the story. Smooth & Silk, proprietors of a large department store, apparently furnish a fund of amusement, and the first act has the offices of this firm as a scene. The second act shows the interior of their large department store during a bargain sale. The crowd of bargain seekers makes the same wild rush for reduced articles as is seen in everyday life. The third act takes place in the tropical gardens of a prominent New York hotel, the occasion being a "salesladies" ball." The scenery is said to be realistic and beautiful, and the production is on an elaborate scale seldom surpassed in comedy. Miss Johnston to might, November 23, assisted by his own concert company. Mr. Mockridge has been in England most of the time for the past of the time in England have immensely increased his prestige in the musical world. He has been exceedingly popular with English audiences and with English critics. He has sung for nearly all the branches of the royal family and has had several engagements to sing for the queen, but in each case the engagement was broken by Iliness or death in the royal household. Last season death in the royal household. Last season to sing the tenor role in the Craig-y-Nos performance of "La Traviata," given by Mme. Patti in honor of her husband. Count Cederstrom, who had never heard the diva in opera. His engagements in this country prevented his acceptance of this invitation, however.

Mr. Mockridge is now on a Western tour which has been made to include Kansas City. He has not sung in this city in more than seven years.

Professor Carl von Ritter, one of the old-

Professor Carl von Ritter, one of the old-

STORIES AND GOSSIP OF THE STAGE.

Miss Gertrude Coghlan, the 18-year-old daughter of Mr. Charles Coghlan, who is now playing the part of Cecil Pryse, the

daughter of Mr. Charles Coghlan, who is now playing the part of Cecil Pryse, the stage-struck girl in her father's play, "The Royal Box," was born in England, and has always been surrounded by stage influced by her father a conspicuous figure on the American and English stages for the past twenty-five years. She is a very intelligent young woman, well educated by her father, who has given great care to her instruction, which he is qualified to do, as he is probably the best educated actor in either America or England. Very recently Miss Coghlan gave a striking evidence that she is possessed of that love of detail and artistic effect which has always characterized her father's Romeo in the balcony scene from "Romeo and Juliet," which only lasts three minutes, preceding the famous denunciation of the Prince of Wales by Clarence, the actor. Her costume is visible only from her waist. After her "scene" at a matinee she cailed the costumer of the company to her and instructed her to immediately procure a pair of white kid slippers to match her costume. "But," expostulated the woman, "you really do not need them. You are only on for three or four minutes, and no one sees your feet." "I really want them," replied the insistent young lady, "for I don't feel complete." The Coghlan nature had asserted itself, for it is well known that her father will not put a foot on the stage unless every detail is correct and complete, even though the point in question may not be noticeable to an audience.

William H. Crane had his full share of experiences with bad business in the West

went to the theater to inquire about the sale of seats. To our surprise we found that not one had been sold.

"You see, it was during a presidential campaign, and that night there was to be a big Grant parade. The town was wild with excitement. All day long no one came near the box office. At 7 o'clock we were heart broken.

one came near the box office. At 7 o'clock we were heart broken.

"We might get a house some way,' said Benny Holman, 'even if we have to drag the people in.'

"Suddenly a thought struck Holman. He was a capital drum major and he borrowed the snare drums out of the orchestra. We fell in with him and down the street we started. Every minute we chestra. We fell in with him and down the street we started. Every minute we were joined by others, and before we had gone three squares we had a crowd of a thousand marching to the music of the

drum.

"Holman veered around and marched right into the theater, the crowd followed, and before you could say 'Jack Robinson' every seat was filled.

"Well after a little delay the curtain went up and we gave as good a performance as if there were a thousand dollars in the house instead of not one cent.

'Rose" Field, in Chicago Post: "Our extremely clever young friend, the dramatic critic of the Tribune, had the temerity to approach Miss Nethersole last week and approach alsa Nethersole last week and solicit her analysis of her own emotions while engaged in the presentation of that fireside idyl, 'Sapho.' Miss Olga said:
"'I do not exaggerate because I live the part. I forget myself entirely. I cease to restrain myself. I let my own self go. That. I believe is acting.' That, I believe, is acting."

That, I believe, is acting."
"We trust that our young friend circumspectly, but with dignity, withdrew. In
our very natural desire to protect the
members of our honored profession and
to preserve the proprieties of the guild
we must warn them against all such
shoals and quicksands. Although our dramatic critics are in the main young men natic critics are in the main young men matic critics are in the main young men of surprising intellectual attainments we feel that they are much too young to be trusted in the vicinity of ladles who, even temporarily, 'live the part' of Sapho, who cease to restrain themselves and who let themselves go. We have seen how Sapho let herself go, and we were much pained and greatly shocked. We trust that our young friend of the Tribune let himself go in the direction of the Tribune offee and in the direction of the Tribune left limself go in the direction of the Tribune office, and that he promptly bolted the door of his sanctum and sprinkled himself with holy water. It was a close call and exhibits some of the perils to which journalists are exposed in the discharge of their arduous duries.

By far the most interesting-in fact one might almost say the most diverting-part of "The Amber Heart" was the appearof "The Amber Heart" was the appearance of Master Laurence Irving in the role of Silvis, the faithless lover who wandered from his fiancee after strange gods and arrayed himself in still stranger tights. Of course it isn't any one's business but his own, but in the most friendly spirit we would suggest to young Mr. Irving that down on Long Island, almost within a stone's throw of the city, there are several model dairy farms where they make a specialty of raising really first-class caives. A short sojourn at one of these farms before he again ventures into the tights of Silvis might save him from some mortification. For the way those matinee girls laughed at young Mr. Irving's legs was simply scandalous! But ing's legs was simply scandalous! But that was not the worst of it. While young Mr. Irving's legs lacked circumference his art actually bagged at the knees. In some of his more impassioned scenes any doctor, judging by his gyrations, would have judging by his gyrations, would have diagnosed his malady as acute colic, at the very least. In fact, even his imitation, of his distinguished father's mannerisms were so grotesque and unlike the real thing that one felt like calling in Henry E. Dixey at once.—New York Sun.

Mme. Lilian Nordica, with her husband, Zoltan Dome and Mme. Eames-Story and her husband, Julian Story, were passengers on the St. Paul arriving in New York
last week. Mmes. Nordica
and Eames-Story will sing in
the opera company in which
Maurice Grau is the director. Their first appearance will be

Eames Their first appearance will be in Chicago to-morrow. Later they will sing the leading roles during the season at the Metropolitan opera house. Both said they were in fine voice.

"No new operas or new roles to announce just now," said Mme. Nordica. "I believe in the old standbys, the operas that audiences have always liked and always will. Nothing in the world of music has every

Among the chief features of the Chicago est music teachers in Kansas City, both in engagement of the Metropolitan Opera Leipsic in 1883 as Elizabeth. From Leipsic she went to Graz, where she remained two years, singing the soprano parts of the repertory. She was at Bremen during the season of 1885-87, taking the place of the late Katherine Klafsky. There she stayed four years, and she added to her repertory the parts of Brunnhilde and Isolde. In 1890 she was engaged at the Court theater at Munich, and she is still a member of the company, although offers which have been regarded as extravagant in Germany have been made her by other managers. She is court singer and she has received medals and other honors.

One of Sir Henry Irving's chief qualities is an unswerving loyalty to all his

It often happens that he is questioned as to his opinion of a brother actor or some prominent public man. Sir Henry unfailingly has a nice, neat way of shutting off any possible queries that could tend to draw a derogatory expression.

"Richard Mansfield?" he will say. "Oh, yes, I know him. He is a friend of mine." It is related of him that on one occasion at the Greenroom Club in London, a well known journalist asked him whether Coleman was not somewhat weak in

son, which so far have been characterized by painful evidences of disapprobation. This play, however, already familiar to Americans, met with spontane-

Gerrude Berkeley, who has been out of the bill at the Auditorium for several weeks on account of iliness, will be seen again this afternoon. She will have an eccentric role of an old housekeeper in "Turned Up." Miss Berkeley's delightful comedy and artistic finish have been missed from the Au-ditorium performances, and she will doubtless be given a hearty welcome on her return to the cast. "Capitain Immulence." which is admitted to. given a hearty welcome on her return to the cist.

"Captain Impudence," which is admitted to be one of the best, if not the best, of the legitimate comedies which have been offered on the vaudeville stage, is to be preented at the Orpheum next week. Mr. Royle, the author, will be seen samin as the officer who has won the nickname of Captain Impudence, and Selena Fetter Royle will be the vivacious Widow Trigs. The Royles will be supported by a new company,

Charles Dickson will open a week's engagement

clous Widow Trieg. The Royles will be supported by a new company.

Charles Dickson will open a week's engagement at the Grand one week from to-day, presenting his last season's success, "Mistakes Will Happen," which is an exceedingly well constructed and very amusing play. Among those in the supporting company is Miss Lansing Rowan, a Kansas City favorite, who has not been seen here since she played the widow in "\(\frac{1}{2}\) Milk White Flag."

The success of Frank Daniels' new comic opera. "The success of Frank Daniels' new comic opera, "The Ameer," has been so great that four New York city theater managers have offered him exceptionally generous terms to begin his Gotham seas in at once. But his manager, Kirke La Shelle, has declined the flattering offers, preferring to keep faith and carry out his original bookings, as that Daniels will not be seen in New York till December 4, when he will open at Wallack's.

Paderewski, Jean de Reszle and Josef Hofmann are mentioned as prominent shareholders in a company with a capital of over \$350,000, which has been formed at Warsaw for the purpose of establishing regular symphony concerts in the Polish capital. Mr. Nikisch is to have much to do with the selection of the musicians, and the concerts are to be conducted by such men as Weingartner, Colonne, Richard Strauss, Felix Motti, Gustave Mahler and Siegfried Wagner.

Following Goodwin's early success, "Turned Up,"

Wagner.
Following Goodwin's early success, "Turned Up,"
the Woodward company at the Auditorium will be
seen in one of the comedian's recent and greatest
bills, "In Mirzoura." The latter should prove a
very strong bill, especially at the prices in vogue
at the Auditorium, for it has been given in Kansas City only by Goedwin and at standard prices.
The play will be carefully cast, well rehearsed and
well set, for the fact will be borne in mind that
those who remember the play will have recollections
of a very complete production by the Goodwin company.

Among the contemplated additions to the attractive
features at the Auditorolum is an enlargement of the

Among the contemplated additions to the attractive features at the Auditorolum is an enlargement of the orchestra to twelve pieces and the giving of more ambitious music than has been attempted by the regular crohestra. Twelve men are enough to make a fine concert orchestra, and it is the purpose of Mr. Woodward to open the musical programme each evening promptly at 8 o'clock and to give one long or two short numbers before the performance begins, and when the waits between acts are long enough to give more pretentions music. Such a departure would be in keeping with the development of musical interest in Kansas City, and would also be a compilment to theatergoers.

Miss Rose Reids, of California, made a most successful debut last week at the Opera Comique, Paris,

Miss Rose Reids, of California, made a most suc-cessful debut last week at the Opera Comique, Paris, in the title role of Delibes' "Lakme." Her singing and acting drew unstinted applause from an appre-ciative audience. She was twice recalled. Almost the entire American colony in Paris was present. Miss Rose Adler, now known as Mile. Rose Reida, has been studying for more than two years in Paris. She was a great favorite in San Francisco, and sang at many concerts. She had then a volce so full of sympathy and color that she won un-satinted praise from the musical critics on the Pa-stainted praise from the musical critics on the Pa-

In the near future create a sensation.

There will be two European acts which have never been seen in Kansas City at the Orpheum next Sunday. One of these will be given by Mason and Forbes, who have recently come from Paris, and the other and more important one by Mile. Lotty. This graceful French woman will be seen in a series of "posses plastique," which are said to be really beautiful. By the use of many calcium lights, which are focused in different parts of the house and which are focused upon the handsome woman, brilliant light effects are produced. While there have been some imitators of Mile. Lotty it is claimed that none of them has been able to achieve the same effects that are produced in her act.

Bert Coote's new farce, "A Eattle-Scarred Hero."

effects that are produced in her act.

Bert Coote's new farce, "A Battle-Scarred Hero," written by Willis Maxwell Goodbine, is founded on a very old idea. A bridegroom discovers that he has been sentenced to sixty days' imprisonment for some slight misdemeanor committed on the eve of his wedding. In order that the bride shall not know that he is in prison, he pretends that he is going to war, having seen in a newspaper the appointment as an officer of a man of his own name. This officer distinguishes himself by brave deeds, and when the bridegroom gets out of fail his neighbors are preparing to receive him in triumph. They have seat an invitation, which is, of course, received by the real hero, and the ensuing complications may be easily imagined. asily imagined.

Their first appearance will be in Chicago to-morrow. Later they will sing the leading roles during the season at the Metropolitan opera house. Both said they were in fine voice.

"No new operas or new roles to announce just now," said Mme. Nordica. "I believe in the old standbys, the operas that audiences have always liked and always will. Nothing in the world of music has ever surpassed Wagner's operas. They are growing more and more popular everywhere. I prefer to sing in Wagnerian roles to any others.

"The Scarlet Stigma" is the title of a drama in four acts by J. Edgar Smith, which is founded on Hawhorne's "Scarlet Letter." It is published by James J. Chapman, in Washington. The dramatisation follow his here's frency of remorse. Mr. Smith as the contingence of the play for theatrical presentation. The scene is shifted from place to place too often to suit the requirements of the modern that the contingence of the suffering of the modern that the last few months I spent in the Black Forest of Germany, meeting the peasants, feeding lumps of sugar to the big German horses, and leading an absolutely out-of-door life.

"I did pay a visit to Mme. Wagner at

The New York Tribune says: "If the exper of centuries did not show that the laws of con The New York Tribune says: "If the experience of centuries did not show that the laws of compensation and average work quite as uniformly in the musical world as everywhere else, there would be something almost terrifying in the number of abnormally clever children pianists in existence. There is marcely a teacher of prominence who has not one or two prodigies on his hands. It is only because they are so numerous and because it is the law of the case that a thousand come to naught where one develops into an artist that there is no danger of the next decade seeing hundreds of virtuosi springing up to take the place of Liux. Rubinstein, and whom of the ripe generation may unhapply follow them next into the grave. The phenomenon is, therefore, neither gladdening nor anddening—Nature preserves the balance she deems meet—but is the natural result of the dominance which virtuosity of technique has gained in musie."

Clyde Fitch is represented on the stage just now week in New York, and do not hesitate to say that it is a brilliant and interesting effort, far more artistic in all its features than any other original work which Mr. Fitch has given out. Having found but little of an artistic quality in such tawdry and ill-advised melodrama as "Nathan Hale" and "The Cowboy and the Lady" it is decidedly agreable to discover so many elements of value in though decidedly tragic and unhappy in its con nion, the ending is logical and the general im-pression of the play is that of a well-turned, intense, coherent and highly effective war story.

TEACHING SOLDIERS TO SHOOT. Every Rifle, Like Every Marksman Has Its Own Individuality.

He is taught that the bullet travels through the air in a curved line, called the trajectory, and that three forces act upon it; first, the exploded charge, tending to the drive it forward in a straight line along the line of fire; second, the force of gravity; and, third, the air resistance. At 200 yards, owing to these forces, the bullet traveling at the rate of 2,000 feet a second will have fallen about two feet. In the excitement of firing at close quarters the aim will invariably be too high. It has been calculated that when the enemy

has been calculated that when the enemy approaches within 350 yards the soldiers will instinctively fire as much as two feet or three feet above their heads.

Now, it has been found by experiment that the fact of fixing bayonets will cause the bullet to drop a distance of about two and a half feet in 350 yards and, therefore, when about this distance from the enemy. when about this distance from the enemy

WHAT IT TOLD OF W. VON ROLA MACIELINSKI'S LIFE.

Local Musicians Are Considering Benefit for the Well Known Master, Who Has Frequently Appeared in the Past.

A movement is on foot among local muicians to give a benefit for W. von Rola Macielinski, the well known violinist, who has frequently appeared at benefit and charitable performances. The leading musicians of the city are of the opinion sicans of the city are of the opinion that some such testimonial is due Maciellaski in consideration of his past services. Wayfarers in the neighborhood of Twen-ty-third and Holmes streets have frequent-

ly noticed the house, not because of its stentatiousness, but because of its extremely weather-beaten appearance, situated on the southwest corner on a high bank overlooking Holmes street. Oid, un-painted and with visible scars, its story and a half has weathered many gales and received the buffets of many storms. Although having the appearance of age, the house is really not so very old, but more

though having the appearance of age, the house is really not so very old, but more on the order of a frail structure that had been unfortunate. Outwardly it is a symbol of its occupant. Just a short time ago W. von Roia Maciellaski, the violinist, made this house his home.

Thirty-six years of age, in the prime of life and a stranger in a-strange land, the weil known and accomplished musician lies here, stricken and an invalid. Thirteen months ago, on a winter night, he tell and sustained injuries that rapidly developed into locomotor ataxia. His sphere of motion is now circumscribed to occasional visits from his couch to his chair, and it was on the first that a visitor found him yesterday.

Eleven years ago he salled from Hamburg, Germany, on the steamer Gellert, bound for New York. Hope was high and money was plentiful then. He was in the American metropolis a year and was on the list of the great Anton Seidl orchestra. On the steamer with him when he came over was Max Decsi, who came on the Kansas City and with Rudolph Richter started the Western Conservatory of Music Hamburg, and the stage of the steamer with him when he came over was Max Decsi, who came on the Kansas City and with Rudolph Richter started the Western Conservatory of Music Hamburg, and the stage of th

was Max Decsi, who came on the Kansas City and with Rudolph Richter started the Western Conservatory of Music. He wrote Herr Macielinski, offering him the position of violin director in the conservatory and it was accepted. Fortune seemed to smile on him and his for some time. His classes were large, returns were plentiful and sure and all went merry in the Macielinski home.

All the above Herr Macielinski told yesterday in a shaking voice; while a hand

All the above Herr Maclelinski told yes-terday in a shaking voice; while a hand that shook was fumbling and tuning the old violin. The same instrument had been with him for many years and shared with him both good and evil fortunes in many

nim both good and evil fortunes in many liands.

The stricken master was growing more and more reminiscent as he talked—and the violin was listening. When the master had ceased talking he played—played as he probably never had before—and the violin was telling his story. Weird, wise and low, piereing and keen and glad or strange and sad was the music that told of the old days in Poland when Fortunatus Maciellinski, whose ancestry goes back to John Sobteski, the Polish king and hero, was living. This was the father of the stricken musician and a Polish baronet who was ruined with thousands of others by Russian despotism. It told of the exiled family that went to Lemberg in Austria and where the young Macielinski studied undethe same master with Madame Sembrich, the same master with Madame Sembrich, who was with the Grau Opera Company here. It told of the death of the exiled father and the struggles of the young violinist to support a widowed mother: of his year in the casino at Monte Carlo where he played in the dance of death. The violin rapidly assumed a martial strain and recounted the year as a soldier in the German army in Bohemia and after that the return to Warsaw. Then came the scene one midnight when the Russian police came and Siberia was near: the escape over the border with his wife and their progress to Hamburg where they salled for America. Assuming a glad tone there followed from the violin the story of happy years in America until the wife's he same master with Madame Se happy years in America until the death six years ago.

Slower and slower grew the music as all these things were told and as there foliowed the recent misfortunes of the master. Slower and slower it grew as it pictured him poor and unable to go even to Excelsior Springs-twenty miles away—where health was the state of t health may be. A gleam of hope broke through a rift in the music when it seemed possi-ble that the musicians and the people of Kansas City would arrange for a performance for Wilhelm von Rol performance for Wilhelm von Rola Ma-cielinski in the near future; a benefit that is due after the many performances given by him free of charge, and as a testimonial of appreciation of his efforts in behalf of he struggling young musicians

TALE OF THREE QUEENS.

Story of Love and Romance, a Breach of Promise and a \$5,000 Check.

There is an act at the Orpheum this week that will attract more than the usual amount of attention. It is booked as the "Hawaiian Queens," but it must not be "Hawailan Queens," but it must not be believed for a moment that the three young ladles who present the act are Hawailans, for such is not the case. They are three American girls and all were well known before they entered the ranks of the vaudeville. They are the Misses Oriska Worden, Vira Rial and Adele Archer. All are accomplished and pretty. Miss Worden is a niece of the late Admiral Worden, of the United States navy, and Miss Rial is the a accomplished and pretty. Miss Worden is a niece of the late Admiral Worden, of the United States navy, and Miss Rial is the daughter of Jay Rial, now manager of the Maymarket theater, in Chicago.

Tho two operattas that will be presented by the trio are called "The Queen's Fan" and "King Moo's Wedding Day." The manner in which the two pieces happened to be staged involves a story of love, a breach of promise and other affairs that border on the romantic. Miss Worden was a member of an opera company that played an engagement in Honolulu several years ago. It was there that a young Hawaiian nobleman met and wooded the American singer. An engagement was announced and then there was trouble for the family of the young nobleman objected. Finally his relatives succeeded in breaking off the engagement and Miss Worden returned to the United States. After she had been in San Francisco a short time, she received a check for \$5,000 and naturally she forgot all about filing a law suit. With the \$5,000 Miss Worden staged the two operettas and with Misses Rial and Archer the little playettes were offered to the public through the medium of the vaudeylile stage.

playettes were offered to the public through the medium of the vaudeville stage. the medium of the vaudeville stage.

"King Moo's Wedding Day" is beautifully staged and costumed. In the story "King Moo" who was supposed to rule Hawaii long before Kalakaua was ever heard of, is anxious to marry the most beautiful and accomplished queen that he can find. Three queens appear on the scene and sing all about themselves. Then they quarrel and are about to fight when finally everything is settled amicably. The other little sketch called "The Queen's Fan" was written by George T. Smith

made good use of his opportunities for the class.

It is related of him that on one occasion of farces that has been, within that she was not consent at the foreground of the class of farces that has been, within the she with the she within the she with the she with the she within the she with the she within the she with the she with the she within the she with the she within the she with the she w

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as HASA BARGAIN.

Nellie O'Neil, Willis P. Sweatnam, James R. Smith. Harry Ladell,

Oscar Figman, **Antonio Williams** and 50 Others.

6—BIG VAUDEVILLE ACTS—6

NEXT WEEK-"MISTAKES WILL HAPPEN."

New Auditorium Managers.

CALL UP. HOME OF THE WOODWARD STOCK CO.

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LAUGHTER. Funny Situations-All Fun. JUST WHAT THE PEOPLE WANT.

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Entirely New Scenery for the Play. Great Stage Settings and Scenic Effects. NOTICE—On account of our large sales seats ordered will not be held after 7 o'clock evenings or 1 o'clock matinees. Wednesday matinee, November 15, the 'New Auditorium Quickstep,' with a handsome title page of the Auditorium presented to all ladles holding 25 cent tickets. Our new Auditorium Music Hall, one of the finest in the West, modern in all respects, to rent for dancing parties,

ES MONDAY, TUESDAY, WEDNESDAY MATINEE, NOVEMBER 13, 14 AND 15. MONDAY, TUESDAY, WEDNESDAY AND Mr. Charles Coghlan

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NOVEMBER 2)-21-22-"HUMPTY DUMPTY."

trimmed Jay's hair a little in the back and we had a good house that night. Finally we were compelled to give up our tour and returned to Frisco. To-day Jay Rial is an important figure in the theat-rical business and has made another fortune."

MIXED MARRIAGES IN JAPAN.

When Wife Is a Native Happiness May Follow, Seldom When She Is White.

rom the Cornhill Magazine Much has been said about mixed marriages in Japan. On rare occasions they ire a success, but this is not generally the ase, especially if the wife be the foreigner was much interested in a European ady I knew, who had married a Japanes officer. They were a happy couple and, had it not been for the husband's mother, all might have been well. But in Japan a wife is still entirely in subjection to he mother-in-law, who makes the most of this authority, in some cases reducing her son's wife into a sort of upper servant. In the present instance, as long as her husband remained at home, his wife was able to do pretty much as she pleased. When, however, the war broke out and he joined his regiment in China, the mother-in-law entirely regained the upper hand. The unfortunate daughter had to abandon her European customs to adopt Jananese dreat entirely regained the upper hand. The unfortunare daughter had to abandon her European customs, to adopt Japanese dress for herself and child, to sit on the floor and live principally on Japanese food. Nor was this all. During her herband's absence the elder lady absolutely forbade her victim to accept any invitations or to receive any visitors except her Japanese relations and a few of their friends.

I managed, however, to gain admittance one day and found my friend miserable, shivering over a wretched charcoal "hibatchi," and without a single book or paper to distract her thought from her anxiety as to her husband's safety. So great was the old lady's power and influence that the Western woman did not dure to disobey, but had to submit in silence until her husband's return home, when, I am glad to say, life once more became bearable to her.

Out for the Dust. From the Chicago News.

From the Chicago News.

Pearl—"Don't soil that pin cushion, dear; it cost \$500."

Ruby—"You are joking. Why, there is nothing in the pincushion but sawdust."

Pearl—"That's just what cost so much. Uncle Ben paid \$500 for it up in Chicago. Thought it was some kind of green goods, I believe."

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Othern Starting Matiner To-day

Tempting Chili Served Delightfully Hot The talk of all New York, the beautiful lyric fantasie, "THE QUEEN'S FAN." ORISKA WORDEN, ADELE ARCHER, VIRA RIAL

The most gorgeous specialty ever produced, Latter half of the week, "KING MOO'S WEDDING DAY." THE GLISSANDOS.

Comedy Acrobats and Grotesque Musicians. DU BELL, Sensational Swinging Trapeze Athlete.

HOWARD'S Miniature Dog. Monkey and Pony Circus FRANCKLYN WALLACE nenal Tenor, presenting "The Holy City" and "The Palms" with complete costume and scenic investiture.

TR. AND TRS. HARRY BUDWORTH, In the Legitimate Comedy "A Royal Visitor." LA PETITE ELSIE.

Marvelous Juvenile Character Impersonat HUGH EMMETT. In the Ventriloquial and Mimical Absurdity,
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